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tively poor; but may not this be partly the result of age, as well as manufacture or method of painting? We all know the purifying as well as the bleaching effect of light; and may we not reasonably suppose that, during the long ages the old glass has been permeated and saturated by floods of sunlight, that the colors have been chastened, purified, and exalted in brilliancy?

### ARTIST BIOGRAPHY.

(From the new American Cyclopædia.)

JOHN FREDERICK KENSETT, was born in Cheshire, Conn., March 22d, 1818. He studied engraving under Alfred Daggett, of New York, and for several years executed vignettes for bank notes, occasionally attempting painting as a recreation. In 1840 he visited England, and about 1845 resigned the burin to take up painting. In the spring of the same year he exhibited in the Royal Academy, London, his first picture, a distant view of Windsor Castle, the purchase of which by a prize-holder of the London Art Union, encouraged him to persevere in his new profession. He subsequently passed two winters in Rome, sending home occasionally pictures of Italian scenery, several of which became the property of the American Art Union. His "View on the Anio" and "Shrine," exhibited at the Academy of Design in New York, in 1848, first brought him prominently before the public, and established his reputation. After an absence of about seven years he returned to America, and settled in New York, where he has since resided, in the active practice of his profession. He has produced many representations of American scenery under various aspects, those in which rocks, trees, or water are prominent features, being among his most characteristic and successful works. The mountainous regions of New England and New York, the rivers and lakes of the middle States, and the sea-shore, have furnished him with frequent subjects; and among his most popular works are his "View of Mt. Washington from North Conway," (1849); "Franconia Mountains," (1853); "October Day in the White Mountains," (1855); "Hudson River, from Fort Putnam," (1856); "Falls of the Bashpish," "Sunset on the Coast," (1858); "Eagle Cliff, Manchester, Mass.," (1859); "Sunset on the Adirondacks," (1860); views on the Genesee and Hudson rivers, and Lake George, and several taken in the vicinity of Newport, R. I. In 1859 he was appointed a member of the National Art Commission having the direction of the ornamentation of the Capitol at Washington, and the superintendence of the works of art deposited there. In 1848 he was elected an associate, and 1849, a member of the National Academy of Design.

LOUIS LANG, an American artist, was born in Waldsee, Würtemberg, March 29, 1814. His father, who was a historical painter, destined him for the musical profession; but his own tastes were for painting, and he finally determined to devote himself to that art, and during the illness of his father aided in the support of his family by painting carriages, designing monuments, and decorating churches. He continued at the same time to perform in the choir of the cathedral. At sixteen years of age, he executed likenesses in pastel with considerable success, and during a residence of four years on the Lake of Constance, he painted nearly one thousand portraits in pastel and oil. He went in 1834 to Paris, and subsequently established himself in Stuttgart. About 1838 he came to America, and settled temporarily in Philadelphia. In 1841 he went to Italy, and spent five years studying in Venice, Bologna, Florence, and Rome. In 1845 he returned to America, taking up his residence in New York, and for two years employed himself in the decoration of interiors, and in modelling plaster figures for ornamental purposes. In 1847 he again visited Rome, and remained there two years, returning to New York in 1849, where he has since resided. His pictures embrace a wide range of subjects.

EMANUEL LEUTZE, an American painter, was born in Gmünd, Würtemberg, May 24, 1816. His parents emigrated in his infancy to Philadelphia, where his youth was passed. It was while attending at the sick-bed of his father that he first attempted drawing, to beguile his leisure moments. The talent thus developed was assiduously cultivated, and he soon acquired facility in taking likenesses, and even projected a plan of publishing in Washington portraits of eminent American statesmen, which, however, met with little encouragement. His first decided success in painting was a picture representing an Indian gazing at the setting sun, which procured him so many orders that in 1841 he was enabled to carry into effect a long cherished desire to study his art abroad. He proceeded at once to Düsseldorf, and became one of the pupils of Lessing, under whom he made rapid progress. His first work in Europe, "Columbus before the Council of Salamanca," was purchased by the Düsseldorf Art Union; and a subsequent work, representing Columbus in chains, procured him the medal of the Brussels Art Exhibition; it afterward became the property of the New York Art Union. In 1843, he studied the works of Cornelius and Kaulbach, at Munich, and finished while there, his "Columbus before the Queen." He next visited Venice and Rome, making careful studies of Titian and Michael Angelo, and after a lengthened tour in Italy, returned in 1845 to Düsseldorf, where he married, and took up his residence. He thenceforth devoted himself principally to historical subjects, in the execution of which he adhered to the manner of the Düsseldorf school. Among his best works, besides those enumerated, are the "Landing of the Norsemen in America," "Cromwell and his Daughter," "The Court of Queen Elizabeth," "Henry VIII. and Anne Boleyn," "The Iconoclast," etc., some of which are of large dimensions. In the United States, where his paintings are widely disseminated, he is best known by a series illustrating striking events in the war of the Revolution, of which the most important are, "Washington crossing the Delaware," "Washington at Monmouth," "Washington at the Battle of Monongahela," "News from Lexington," "Sergeant Jasper," and "Washington at Princeton," the last being one of his latest and most popular works. The "Washington crossing the Delaware" has been engraved. In 1859, after an absence of many years, he returned to the United States, where he now resides.

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